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14

Was flimmert dort blendend wie Nebellicht
An der Herbstnacht düsterem Himmel?
Ein hochroter Streifen die Wolken bricht,
Und es wachset und wachset das blutrote Licht,
Wie die Flamme im Kriegesgewimmel.
Es feiern die Himmel in blutiger Pracht
Die Nacht, wo geschlagen die Leipziger Schlacht.
Die Flamme mag sinken, mag schwinden die Glut,
Die unsere Feier erhöht;
Uns rollt in den Adern ein glühendes Blut,
Uns blüht in dem Herzen ein flammender Mut,
Der nimmer und nimmer vergehet.
Und Enkel noch feiern den Tag, die Nacht,
Wo geschlagen einst wurde die Leipziger Schlacht.

15

Auf! Deutsche Männer und seid wach,
Zieht aus in froher Schar!
Hoch lod're auf Bergen rings herum
Für Deutschlands Ehre, Deutschlands Ruhm
Die Flamme vom Altar! —

Der Kleinmut kehre nie zurück
Der Deutschlands Unglück schuf.
Bei frohem Mut und Tapferkeit
Sei unsre Losung: Einigkeit,
Und Hurrah! unser Ruf.

It will be noticed that some of the poems show the political thought direction in a less conspicuous degree than others. This is notably the case in Nos. 7 and 14, both being of a general patriotic character so as not to admit of a poetic climax.

One of the songs, that of August Binzer, reverses the direction as is apparent from the first and the last stanza:

8

Setzt euch Brüder in die Runde,
Arm in Arm und Hand in Hand,
Feiern wollen wir die Stunde,
Wo dem heiligen Christenbunde
Freiheit, Licht und Kraft erstand.
Hoch zum Sternenhimmel töne
Feierlich dies Lied empor,
Deutschlands freie Musensöhne
Singen froh der Freiheit Chor.

Heut ist hier zum ersten Male
Deutschlands Blüte so vereint; —
Freudig glänzt die Opferschale
Bei dem dreifach heil'gen Mahle,
Wo die Flamme flackernd scheint.
Ewig blüht des Glaubens Blume
Treu in freier, deutscher Brust,
Uns gereicht dies Fest zum Ruhme
Und der Nachwelt beut es Lust.

Binzer's democracy, unlike that of the majority of his fellow students, was a conviction arrived at through his early training and his pre-academic experiences in mercantile pursuits. While born in an aristocratic environment, his sympathies leaned in the direction of the humbler classes of the people on whom, during early childhood, he was dependent for his playmates. At the age of nineteen he entered the business of his brother-in-law in England. Extensive travels in the interest of his firm gave him a first-hand knowledge of the unsatisfactory political situation on the continent, and repeated visits to England, furnishing material for comparison, reinforced his conviction that unity and representation were the ultimate strongholds of national prosperity. At the age of twenty-two he entered the university of Kiel, where he became an important factor in the organization and management of the Burschenschaft. Here and later in Jena he found ample opportunity to apply the teachings of his experience gained in the larger world.

About two years after the Wartburgfest the Karlsbad conferences caused the dissolution of the Burschenschaften. It was believed that the direction of thought exhibited in the Wartburglieder assumed too propagandistic a character to permit further spread. The 26th of November, 1819, on which day the students of Jena held their last public meeting, is the birthday of the secret Burschenschaften with a pronounced political dogma. At the same time Binzer severed the ties that had bound him with unbroken allegiance to a union in which he had seen a realization of spiritual perfection in academic life—and nothing more.

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SPIELHAGEN

Friedrich Spielhagen von Dr. HANS HENNING.
Leipzig: L. Staackmann, 1910.

An adequate biography of Friedrich Spielhagen,¹ the German novelist, does not exist. If we exclude the sketches and short notices which lie scat-

¹Spielhagen died Feb. 25, 1911.—Ed.

tered in a hundred and one volumes on German literary history, we have only some six special studies of our author. Of these one is a controversial pamphlet, and four are comparatively modest attempts to treat such a large subject, the sixth being that of Dr. Hans Henning which appeared some months ago.

Strodtmann's essay, contained in the first volume of his *Dichterprofile*, while narrating in a scant page and a half merely the essential facts of Spielhagen's life, is an excellent appreciative study of those of his writings which had appeared up to the year 1879. It needs, of course, to be supplemented to bring it up to date. Strodtmann clearly recognizes that Spielhagen is principally a writer of long novels, presenting large and brilliant pictures of contemporary life.

In a little brochure of some fourteen pages (Leipzig, 1883), Ludwig Ziemssen, the author and friend of Spielhagen, during his early university days in Berlin, has furnished us with a number of personal reminiscences of the novelist. The booklet is in enthusiastic tribute to Spielhagen as a man and a writer from the pen of a friend who had followed his career sympathetically and more or less closely for many years.

The controversial pamphlet of Heinrich and Julius Hart (*Kritische Waffengänge*, Sechstes Heft, Leipzig, 1884), was a stinging missile directed with all the bitterness of the *jüngsdeutsch* naturalistic movement against the older school of novelists. Spielhagen, as their most conspicuous and able representative, was singled out for the brunt of the attack, and a fierce one it was. In a number of points, particularly with regard to certain stylistic defects and sensational tendencies, the Brüder Hart were unmistakably right, but, like most fervid attacks of a new literary manner, a general extravagance of adverse criticism and accusation that cannot be sustained, mar the value of the essay.

In 1889 Staackmann, Spielhagen's publisher, issued a short work of some eighty-four pages, entitled, *Friedrich Spielhagen. Ein Literarischer Essay*. The author, Gustav Karpeles, presents what is in many ways the most satisfactory critical discussion and analysis of Spielhagen's literary productions that exists. The book pays less attention to Spielhagen the man and more to Spiel-

hagen the writer, or rather Spielhagen's writings; and is a distinctly inspiring work. It owes its origin apparently to the desire to counteract any unfavorable impression that may have been stamped upon the public mind by the onslaughts of the literary coterie of the 80's, represented particularly by the aforementioned publications of the Hart brothers.

Edouard de Morsier's treatise of one hundred and twenty pages, which forms the first essay in his *Romanciers Allemands Contemporains* (Paris, 1890), is not a work of any depth. Spielhagen's novels are not analyzed with sufficient care in this treatise. It is a well-written, graceful essay of appreciation but has yielded a little too willingly in places to the influence of the Hart brothers' polemic. Morsier evidently did not know of Karpeles' study.

Now that the heat of combat of the eighties is over, from this saving distance of a score of years, it is easier to judge our author soberly and dispassionately. The latest book on the market, that of Dr. Hans Henning, has this advantage over its most recent predecessors. It is, further, of considerably greater length and is the first real attempt to give a large, well-rounded view of Spielhagen's personality and literary position. It is to be questioned, however, whether even in a book of two hundred and forty-four pages, a biographer can do justice to such a many-sided man.

It is unfortunate that the writer chose to abandon the conventional manner of biography and dispense with chapter divisions and headings. In every author's life there are certain epochs, certain periods of unique or significant work, certain turning points, which to one who reads extensively and systematically stand out clearly from the whole. In embossing these periods the biographer assists us in acquiring a plastic sense of the proportion of the parts of the whole figure he is trying to make real to us. Without them the whole is liable to assume in our minds the blurred and indistinct outlines of a landscape as seen from a distance where all objects sink into the dead level of the plain. A short black line here and there is the only indication that Henning gives the reader of a shift in the scene of Spielhagen's life or literary development. He might at least

have made some such larger divisions as Spielhagen's youth and University days, his Leipzig period, Hannover, Berlin, not to mention others that could be marked off on the basis of his literary productions.

The facts concerning the life and literary work of the novelist are presented in a sympathetic manner. Too much space is, however, devoted to a treatment of the external facts of the author's activity, leaving a comparatively restricted opportunity for a fitting analysis and adequate criticism of his works; and here it is that Henning does not reach to the stature of his nearest German predecessor, Karpeles. As is corroborated by the notes at the end of the volume, the biographer has consulted a goodly number of books and periodicals in the preparation of his work. Probably no writer since Goethe has put so much of himself into his writings as Spielhagen. As Dr. Henning notes (p. 160), the novelist himself recognizes this fact. For a proper biography, a careful selection and ordering of significant portions of Spielhagen's novels is a necessity. Such sifting out and arranging of extracts has been done to a small degree, but not in the extensive and systematic manner that the task deserves. The avowedly autobiographical works of the author—*Finder und Erfinder*, *Am Wege*—have been drawn on, however, with commendable frequency. The reader is, moreover, particularly grateful for some intimate facts of Spielhagen's private life, his likes and dislikes, his habits and methods of work, his social relaxations and recreations, his personal friendships; such side-lights on the personality of a literary man contribute a great deal toward illuminating his character and bringing him closer to us as a fellow human being.

The biography does not consist of mere fulsome adulation of Spielhagen, but is a virile and sympathetic attempt to judge him honestly. It recognizes the noble seriousness and iron consistency that characterize the novelist's life and work. Spielhagen ever championed the cause of the oppressed, stood for individual freedom, for equal opportunity, and took every occasion to express his strong aversion to class privilege in any form. His fiery hatred of all social abuses permeates his writings, often to such a marked degree that the term "tendential" has been applied to them, and

with a certain justice. In fact, this has been the principal criticism aimed at Spielhagen. But, as Henning remarks (p. 166), this tendentialism, these radical and progressive ideas of individual liberty, or even of party affiliation, result from the characters and action of the novels. We might say further, that these principles are the noble ideals that the best of the world's poets and philosophers have entertained and are accordingly the proper substance of any vehicle of literary expression.

We must agree essentially with Henning's judgment in the case of Spielhagen's more ambitious works like *Problematische Naturen*, *In Reih' und Glied*, *Hammer und Amboss*, *Sturmflut*, *Was will das werden?* While recognizing the significance and excellencies of the *Problematische Naturen*, Spielhagen's first work of any considerable length, Henning is by no means blind to its faults. The looseness of composition of the second part, the ill-proportioned amount of room given to the play of chance, the sarcastic and often unjust portraiture of some of the types chosen from the noble class and the sensational, often luridly and extravagantly romantic situations are all candidly acknowledged. On the other hand, we cannot subscribe to his favorable judgment (p. 204) of *Noblesse Oblige*. This work is one of Spielhagen's poorest and weakest. Its basic plot is conventional, and its characters as well as action are far from convincingly real. The shipwreck scene toward the close, by its realisticness and power redeems it somewhat, but even this scene partakes of the artificial, of pose. It is also hard to see what justification Henning has (p. 175) for considering the drama, *Liebe für Liebe*, a work of such artistic excellence. It is rhetorical, even bombastic in places. The principal characters are not plastically drawn; their love is not convincingly real.

The biographer draws somewhat too freely on the *Spielhagen-Album*, a symposium of tributes of admiring friends published on the occasion of the seventieth birthday of the novelist (February 24, 1899). No objective judgment can be expected in a *Festschrift* of this particular nature. Nothing could be included in such a collection but what was in every way complimentary. It is to be questioned whether it is worthy of a serious

biography to quote entire a poem written for the purpose of ringing in the names of an author's principal works. Such a poem savors too much of the rhymed charade. There is, at any rate, little excuse for quoting two such effusions in their entirety, as is done on page 223 and 224 of Henning's book, particularly when the space for telling the whole story of Spielhagen's life and achievements is so limited.

An appendix presents a chronological list of those of Spielhagen's works which have appeared in book form. The list is complete, although the date of publication is in a number of cases inaccurate. The *Amerikanische Gedichte* (renderings of American poems), were first published in 1856; Michelet's *Die Liebe* (a translation from the French), appeared in 1858; Michelet's *Das Meer*, in 1861; *Problematische Naturen*, first part 1860, second part (*Durch Nacht zum Licht*) 1861; *Die von Hohenstein*, 1863; *Vermischte Schriften*, 1863-1868; *In Reih' und Glied*, 1866; *Hammer und Amboss*, 1868; *Die Dorfkokette*, 1868; *Sturmflut*, 1876; *Plattland*, 1878; *Uhlenhans*, 1884; *Stimme des Himmels*, 1894.

Attention might also be called to a number of errors, principally typographical, occurring throughout the book. Hansk, p. 42, l. 3, should be changed to hawk; Nilnotes, p. 88, l. 2, to Nile Notes; Willian, p. 89, l. 6, to William; Attenäum, p. 90, l. 29, to Athenäum; bread, p. 165, l. 19, to bred; peu, p. 182, l. 30, to pen; Balzar, p. 65, l. 26, to Balzac; oder, p. 193, l. 14, to *als*. The usefulness of the notes collected in a body at the end of the volume is somewhat impaired by the omission of a text reference to one of them and the confusion that would naturally arise from such omission. The difficulty can be remedied by inserting ²²⁹ after the word Bismarck on page 217, ninth line from the bottom, and increasing all following reference numbers by one, *i. e.*, the present 229 becoming 230, 230 becoming 231, etc. A correction of statement on page 88 is also necessary. The American publisher himself did not come to Leipzig and visit Spielhagen. *Finder und Erfinder* (II, 285) informs us that negotiations for the English translation of German folk songs were conducted through a Leipzig publisher.

Dr. Henning's book is embellished with two

photographs of Spielhagen, taken in the year 1890 and 1909, respectively, also with facsimiles of manuscript, one containing the first pages of *Freigeboren*, the other those of *Sturmflut*. It is unfortunate that the splendid steel engraving of Spielhagen by Rohr, hidden away in Ziemssen's little pamphlet, could not have been reproduced in place of the present frontispiece.

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ITALIAN VERSE AND VERSE ON ITALY

ST. JOHN LUCAS: *The Oxford Book of Italian Verse, xiiith-xixth Centuries*. Oxford, Clarendon Press, 1910.

WILLIAM EDWARD MEAD: *Italy in English Poetry* (Modern Language Publications, 1908, pp. 421-470).

ROBERT HAVEN SCHAUFFLER: *Through Italy with the Poets*. New York, Moffat, Yard & Company, 1908.

GEORGE HYDE WOLLASTON: *The Englishman in Italy*. Oxford, Clarendon Press, 1909.

RUTH SHEPARD PHELPS: *Skies Italian. A Little Breviary for Travellers in Italy*. Methuen & Co., London, 1910 (also, Merrill, Indianapolis, 1910).

The Oxford Golden Treasury of Italian verse is now available and should be owned by all interested as teachers or as readers in Italian. It serves well for literary study in the elementary branches, and its compactness adapts it to the needs of those who desire a rapid, enjoyable view of Italian poetry. Its special appeal will be to those who love poetry in itself. For that ever widening circle of cultured people, capable of enjoying foreign art in original forms, and desirous of spending a casual moment of leisure in contact with the expression of great souls, it will be a blessing. It is interesting also as an evidence of the esthetic temper of its compiler. It is not, however, typical of that accurate, penetrating spirit that has given us Toynbee and Fitzmaurice-Kelly. Rather it contains a generous